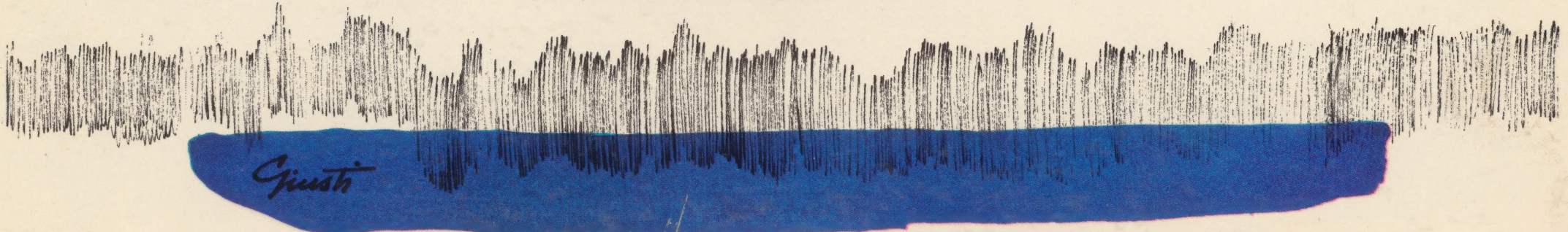
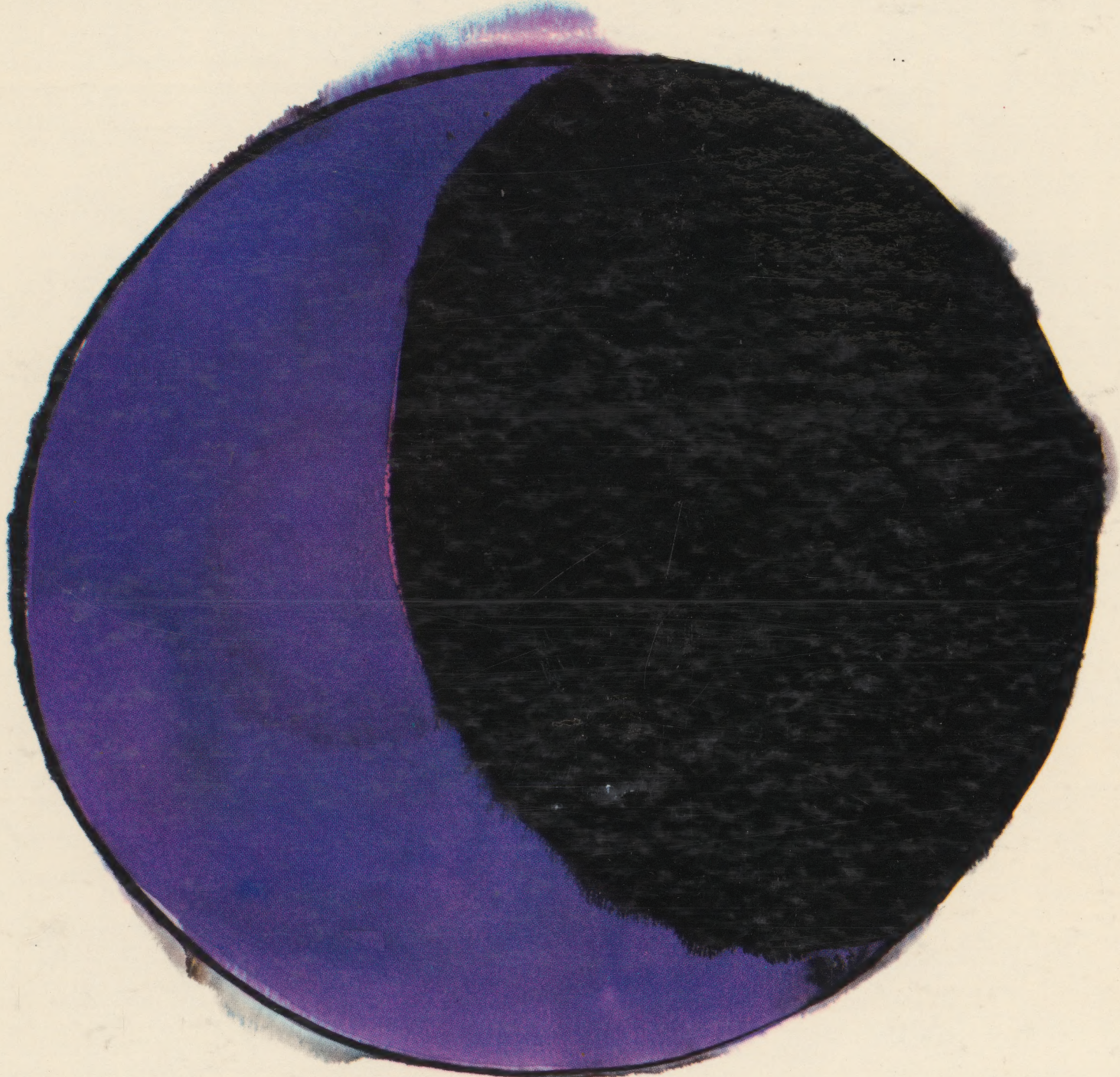


AN ORIGINAL **Command** **STEREO 35 / MM** SOUND STUDIO PRODUCTION

RS 850 SD

ENOCH LIGHT AND HIS ORCHESTRA
FAR AWAY PLACES VOLUME
2



Quish

World Leader
in Recorded Sound
Command[®]
records

STEREO RS 850 SD
35
MM

ORIGINAL MASTER RECORDED ON 35/MM MAGNETIC FILM

ENOCH LIGHT AND HIS ORCHESTRA
FAR AWAY PLACES VOLUME
2

FEATURING HARPISCHORD AND EXOTIC ARRANGEMENTS

The one world of music—the wide, wonderful world that Enoch Light first explored in his excitingly original album, *Far Away Places* (RS 822)—becomes even more amazing in this second volume of *Far Away Places*.

The fabulous melodies, the colorful harmonies, the inviting rhythms that are the common heritage of all people everywhere have been given a typically colorful Enoch Light interpretation—an interpretation that has all the suave, inviting pleasures of a world tour with an unusually inventive and sophisticated companion.

The color, the romance and the appeal of far away places are given vivid, vital life in these very unusual performances—performances which glow with even greater splendor and reality because they have been recorded in the miraculous 35 mm magnetic film recording technique pioneered by Command Records.

TECHNICAL DATA.

■ This record is an example of the finest quality sound fidelity that can be achieved with a multiple microphone pick-up. From the origin of the sound in a large acoustically perfect auditorium to the editing and the final pressing of the record, only the finest equipment is used. Some of the microphones used, representing the best of all manufacturers available, are: the Telefunken U-47, the RCA-44 BX, Telefunken KM 56, Altec 639 B, RCA-77D and special Church microphones.

The reason for the multiplicity of microphone types is to insure that the optimum instrumental sound will be reproduced by use of the microphone whose characteristics are most complimentary to that particular instrument.

Recording is from 35 millimeter magnetic film through a Westrex RA 1551 reproducer. The sound signal is fed through a specially modified Westrex cutting head which is installed on an Automatic Scully lathe fitted with variable elec-

tronic depth control and variable pitch mechanisms.

From the preparation of the acetate master to the final stamper used to make this copy, all phases of the manufacturing process are carefully supervised and maximum quality control is exercised to the highest degree known at the present state of the industry.

RIAA standards are fully complied with in these new COMMAND RECORDS and for the best results we recommend that standard RIAA reproduction Characteristic Curve for each channel should be used.

Great care should be exercised in the selection of the stereo cartridge—properly adjusted for optimum tracking force and a minimum of tracking error—and, when played through a two-channel reproducing system of quality workmanship this COMMAND RECORD will delight the most discriminating audiophile.

Originated and Produced by **ENOCH LIGHT**
Art Director **CHARLES E. MURPHY**

SIDE 1

ISTANBUL Alamo Music, Inc. (ASCAP)
ISLE OF CAPRI T. B. Harms Company (ASCAP)
CIELITO LINDO Record Songs, Inc. (ASCAP)
THE MOON OF MANAKOORA Frank Music Corp. (ASCAP)
WEE BIT OF HEATHER MEDLEY Public Domain
a) Bonnie Dundee b) Loch Lomand c) Comin' Thru the Rye
d) The Campbell's Are Coming e) Scotland The Brave
FLYING DOWN TO RIO T. B. Harms Company (ASCAP)

SIDE 2

BY THE RIVER SAINTE MARIE Robbins Music Corp (ASCAP)
CHING CHING CHING CHOW Record Songs, Inc. (ASCAP)
TALES FROM THE VIENNA WOODS Record Songs Inc. (ASCAP)
COLONEL BOGEY Boosey & Hawkes, Inc. (ASCAP)
THE WHITE CLIFFS OF DOVER
Shapiro, Bernstein & Co., Inc. (ASCAP)
UNDER PARIS SKIES Leeds Music Corp. (ASCAP)

Enjoy the full program and technical data presented in detail, on the inside pages of this double album jacket

ENOCH LIGHT AND HIS ORCHESTRA FAR AWAY PLACES VOLUME 2

When Enoch Light's original FAR AWAY PLACES album was first released, it spurred an instant wave of reaction from listeners. Here were musical performances evoking distant and exotic settings that actually had *individuality* and *validity*. These were not just superficial mood pieces but beautifully crafted orchestrations that drew on a myriad different musical origins and musical manners and brought them all together in a cohesive framework.

The response to this unusual album was expressed in two ways. Listeners demanded more. And record-makers, whose eyes are always sharply trained on the trend-setting activities of Enoch Light, immediately produced a steady flow of albums built around songs from foreign lands.

Most of the record-makers missed the point of Enoch Light's FAR AWAY PLACES. They failed to realize that there was more to it than just playing a group of exotically named tunes. But the listeners did not miss the point. They could hear the difference between the Enoch Light album and those that followed and they made Light's FAR AWAY PLACES a unique best seller. So, with this encouragement, Enoch Light has looked over the far-flung world of music once more to create this second volume of FAR AWAY PLACES.

But, as is usual with Enoch Light, this second collection is not just a duplication of something that he has done before. This new set has its own individuality, its own special adventures, its own magnificent colors.

The most immediately distinctive features of this set are the use of a harpsichord (and occasionally a celeste) and the presence of a vocal group that is actually part of the orchestra.

The harpsichord and celeste are played by Dick Hyman in some instances and by Billy Rowland, who is Perry Como's pianist, in

others. Both instruments bring an unusual quality of delicacy to these performances. The sound of the harpsichord, in particular, has a transparency that lights up all the selections in which it is heard. And at the same time it is a delightful rhythm instrument with a bright, crackling percussiveness that propels a tune with a sound that no other instrument can produce.

Another factor in the use of the harpsichord in this album is the remarkable finesse with which it has been woven into the overall coloration of the ensembles. You will hear it blending with Dom Cortese's accordion, with Tony Mottola's guitar and with Bob Haggart's bass in a way that is a magnificent tribute not only to the brilliance of these musicians but to the enormous talent of Lew Davies, who wrote these arrangements.

Blending is also a vital factor in the way in which the voices of the Jerry Packer vocal group and the soprano voice of Lois Winter have been threaded through the arrangements. At times they are treated as though they were an instrumental section. At other times they are part of the full ensemble, backing up other instruments both harmonically and rhythmically. Some of the relationships between the voices and the instruments are fascinating, especially when the voices are coming off a phrase which is then picked up by an instrument or vice versa.

There is, of course, more to this group than voices, harpsichord, accordion, guitar and bass. There is an amazingly versatile four-man woodwind section made up of Al Klink, Walt Levinsky, Phil Bodner and Stanley Webb. There is the glowing trumpet of Doc Severinsen. There is the rhythm guitar of Bucky Pizzarelli to supplement Tony Mottola's guitar. And there is a potent and extremely busy percussion section made up of Bob Rosengarden and Don Lamond.

There is also an incredible bagpipe performance by Jimmy Maxwell, one of the

great contemporary trumpeters, an outstanding member of the band that Benny Goodman took to Russia, who has been harboring this hidden talent for years.

There is a fresh and exciting choice of tunes, all of them given a new and stimulating treatment and accented with such authentic touches as castanets, finger cymbals, temple blocks and an almost overpowering gong.

And to give all this the most vivid, realistic, full-bodied reproduction that recording engineers have yet achieved, these selections have been recorded on amazing 35 mm magnetic film so that even the most delicate nuances of the harpsichord are heard cleanly and clearly and the enormous expanding sound of a gigantic gong can billow and billow and billow to its full breadth of potency.

So step aboard and join this exciting, emotion-lifting musical view of far away places.

SIDE ONE

ISTANBUL. The tinkle of finger cymbals and the insistent urging of a tambourine set the background for this breath-taking view of a city of veiled women. The voices and Dom Cortese's accordion are the primary vehicles for painting this colorful picture which is brightened by exciting little touches provided by the sudden growling appearance of Doc Severinsen's trumpet, the throb of a tom-tom and occasional fleeting glimpses of an evanescent belly dancer.

ISLE OF CAPRI. An especially strong rhythmic drive is given to this colorful memento of the Mediterranean by the way in which the saxophone ensembles are focused on the lusty drive of Stanley Webb's baritone saxophone and in the use of a jabbing harpsichord attack under the accordion and the voices. Although this provides a balance of sorts between dark and light, between low and high, the real change in texture occurs when Doc Severinsen's trumpet moves in for a brief passage that is calm, cool and dazzlingly clean.

ORIGINAL MASTER RECORDED ON 35/MM MAGNETIC FILM

Originated and Produced by Enoch Light

Associate Producer: Julie Klages

Arrangements by Lew Davies

Recording chief Robert Fine

Mastering George Piros

STEREO
35
MM
RS850SD

CIELITO LINDO. An unusual alternation between a brightly crisp, chopping attack and a warm, suave approach gives this evocation of a sun-drenched Spanish scene a surprisingly interesting quality. The crisp, staccato effect is immediately apparent in the opening ensemble with its brisk harpsichord, bristling hand-claps and clacking castanets. The suave side comes out in Dom Cortese's sinuous accordion passages and Tony Mottola's gentle use of a Spanish guitar style. Notice the startling propulsive effect created by Stanley Webb's remarkable fluttering flute break near the end of the first chorus.

MOON OF MANAKOORA. Jerry Packer's vocal group is used as such a delicate tonal coloration in the ensemble in the first chorus of this dreamy interpretation of the South Seas that it is not evident that these are really voices until they pick up the melody in the second chorus. The versatile Tony Mottola, who gave his guitar a Spanish accent in the preceding number, now gives it the semblance of a Hawaiian steel guitar as he bends his singing notes.

WEE BIT OF HEATHER MEDLEY. One of the most remarkable recordings ever made is this medley of Scottish tunes in which Jimmy Maxwell, hitherto known as one of the top trumpeters in New York, not only shows his brilliant skill with one of the most unwieldy of all instruments, the bagpipe, but he actually makes it swing and takes it into a full band arrangement just as though this sort of thing were being done every day. Needless to say, it isn't. In fact, it has never been done before with the cleanliness of tone and sureness of pitch and line that Maxwell exhibits in this startling exhibition.

FLYING DOWN TO RIO. This is a bright and dancing trip to Rio, flying on the winds of swinging saxophones and the percussive agitation of the harpsichord in the first chorus

and on Phil Bodner's bright and strutting piccolo in the second. The voices are used primarily as a background, for occasional accents and as a happy signal for debarkation.

SIDE TWO

BY THE RIVER SAINTE MARIE. This venture into the Canadian north woods is taken at an unexpectedly bright tempo with the harpsichord stepping right out and showing its percussive strength. The relationship of Jerry Packer's singers to the full ensemble and to the plangent sound of the harpsichord is made immediately apparent in the first chorus. It is particularly interesting to trace the development of the melody line as it is exchanged at first by the voices and the harpsichord and then moves on to Doc Severinsen's trumpet and Dom Cortese's accordion in the latter stages of the first chorus so that they can take full possession of it in the second chorus.

CHING CHING CHING CHOW. The inner vitality of the Orient is caught in this spirited new tune written by Enoch Light and Lew Davies. The atmosphere is built layer upon layer, starting with the vast spreading sound of an enormous gong, supplemented by temple blocks, by Phil Bodner's brightly inquisitive piccolo, a change in shading offered by the harpsichord and then, in rapid order, the rest of the woodwinds, the accordion, guitar and voices, all capped by the very high woodwinds as they launch into the melody. This rush toward a peak is reflected later when Lois Winter suddenly bursts out of the vocal group with a single high, ejaculated note and, in a different manner, when Tony Mottola opens the second chorus with something like a groan on his guitar that is quickly transferred to some bright, high figures.

TALES OF THE VIENNA WOODS. Enoch Light has changed the story-line a bit in the

tales that he tells of the Vienna woods. These are contemporary, swinging tales that still retain the grace of the tales that Johann Strauss told. But they have acquired, in addition, an open, forthright joyousness. This is a fast-moving arrangement that shifts from group to group, from voices to instruments, from accordion to harpsichord, from muted trumpet to wood winds with gay and spirited abandon.

COLONEL BOGEY. A mixture of sound effects and voices ingeniously expressing a harmonic and rhythmic derivative of the commonplace accompaniments of marching men helps to give these bogey men a big and boisterous presentation. The arrangement has a kaleidoscopic effect as the constantly changing features move quickly by, building up to Dom Lamond's brilliant cymbal walloping and the big, fat, swaggering entrance of Doc Severinsen's trumpet, and then marching off into some endless eternity.

THE WHITE CLIFFS OF DOVER. A warm, romantic portrait of these impressive chalk cliffs on the coast of England is painted by Enoch Light. Here the celeste rather than the harpsichord is used as a solo and rhythm instrument to take advantage of the softer qualities of its tone. And similarly Stanley Webb's contrabass clarinet comes into play along with a brief clarinet ensemble. A gentle, calm feeling flows all through this charming piece.

UNDER PARIS SKIES. A bright and care-free waltz captures the eternal spirit of youth and hope that has always characterized Paris. The accordion, flutes and harpsichord lend a bright quality to the early sections but later Enoch Light makes brilliant use of the contrast between sudden appearances of a big, full-bodied ensemble and the solitary sound of either the accordion or the harpsichord.

RS-850 S.D. - A

THE
GREATEST ADVANCE
IN SOUND...
Since Hi-Fidelity was invented

ORCH-241



33 1/3 RPM

STEREO

RS 850-S.D. - Side 1
(RS 850-SD-A)

FAR AWAY PLACES - VOL. II

Enoch Light and His Orchestra
Original Master on 35 MM Film

1. ISTANBUL (J. Kennedy-N. Simon) (1:59)
2. ISLE OF CAPRI (J. Kennedy-W. Grosz) (2:16)
3. CIELITO LINDO (Adapted & Arranged by E. Light & L. Davies) (2:35)
4. THE MOON OF MANAKOORA (F. Loesser-A. Newman) (3:24)
5. WEE BIT OF HEATHER MEDLEY (2:49)
a) Bonnie Dundee b) Loch Lomond c) Comin' Thru the Rye
d) The Campbell's Are Coming e) Scotland The Brave
6. FLYING DOWN TO RIO (V. Youmans-G. Kahn-E. Eliscu) (2:32)

Total Time 15:50

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.

THE
GREATEST ADVANCE
IN SOUND...
Since Hi-Fidelity was invented

ORCH-241

Command[®]

33 $\frac{1}{3}$ RPM

STEREO

RS 850-S.D. - Side II
(RS 850-SD-B)

FAR AWAY PLACES - VOL. II

Enoch Light and His Orchestra
Original Master on 35 MM Film

1. BY THE RIVER SAINTE MARIE (E. Leslie-H. Warren) (1:48)
2. CHING CHING CHOW (E. Light-L. Davies) (2:21)
3. TALES FROM THE VIENNA WOODS (Adapted & Arr. by E. Light & L. Davies) (2:52)
4. COLONEL BOGEY (Kenneth J. Alford) (2:28)
5. THE WHITE CLIFFS OF DOVER (N. Burton-W. Kent) (2:54)
6. UNDER PARIS SKIES (K. Gannon-J. Drejac-H. Giraud) (2:20)

Total Time 14:58

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.